

# Public Domain Songs

## Part V

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# Chord Symbols Explained

$\overset{\circ}{C}$	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E $\flat$ -G)
C <sub>4</sub>	C suspended 4 <sup>th</sup> (C-F-G)
C <sub>4</sub> - <sub>3</sub>	C suspended 4 <sup>th</sup> resolving to 3 <sup>rd</sup> (C-F-G → C-E-G)
C <sub>4</sub> - C <sub>3</sub>	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C <sup>6</sup>	C sixth (C-E-G-A)
C <sub>9</sub>	C add ninth (C-E-G-D)
C <sub>9</sub> <sup>6</sup>	C six-nine (C-E-G-A-D)
C <sub><math>\sharp</math></sub>	C major without 5 <sup>th</sup> (C-E)
C $\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
C <sub>9</sub> $\Delta$	C major 7 <sup>th</sup> with added 9 <sup>th</sup> (C-E-G-B-D)
C <sup>+</sup>	C augmented (C-E-G $\sharp$ )
C <sup>7</sup>	C dominant 7 <sup>th</sup> (C-E-G-B $\flat$ )
C <sup>9</sup>	C dominant 9 <sup>th</sup> (C-E-G-B $\flat$ -D)
C <sup>11</sup>	C dominant 11 <sup>th</sup> (C-F-G-B $\flat$ -D)
C <sup>13</sup>	C dominant 13 <sup>th</sup> (C-E-G-B $\flat$ -D-A)
C <sub><math>\flat</math>9</sub> <sup>7</sup>	C dominant 7 <sup>th</sup> with flat 9 <sup>th</sup> (C-E-G-B $\flat$ -D $\flat$ )
C <sup>7+</sup>	C dominant 7 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G $\sharp$ -B $\flat$ )
C <sub><math>\sharp\sharp</math></sub> <sup>9</sup>	C dominant 9 <sup>th</sup> without 3 <sup>rd</sup> and 5 <sup>th</sup> (C-B $\flat$ -D)
C <sup>9+</sup>	C dominant 9 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G $\sharp$ -B $\flat$ -D)
Cm $\Delta$	C minor with major 7 <sup>th</sup> (C-E $\flat$ -G-B)
C $\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
Cm $\Delta$	C minor with major 7 <sup>th</sup> (C-E $\flat$ -G-B)
C <sup>o</sup>	C diminished 7 <sup>th</sup> (C-E $\flat$ -G $\flat$ -B $\flat\flat$ )
C <sub>7</sub> <sup>o</sup>	C diminished triad, i.e., without diminished 7 <sup>th</sup> (C-E $\flat$ -G $\flat$ )
C $\phi$	C half-diminished 7 <sup>th</sup> (C-E $\flat$ -G $\flat$ -B $\flat$ )

me C Ten for Two Lead Sheet

① Eb7 ② Eb7 ③ Ab/Eb Eb7

I'm dis-con-tented with

④ Ab/Eb ⑤ Ab/Eb Eb7

home that are - rented no I have in-vented my

⑥ Ab(Δ) C7+ ⑦ Fm G7/C

own. dar-ling this place is a

⑧ Bbm7 C7 ⑨ Fm7

lover's oasis where life's weary drone is an-

⑩ Fm Ab7 ⑪ Db Eb7/Db

- known. far from the cry of the

⑫ Ab/c Db/F ⑬ Dbm/Fb

ci - ty — where flowers pret - ty — covers the

Tea for Two Lead Sheet

(14) C Bb7 stream.

(15) Ab/Eb Eb7 Co- my to hide in, to

(16) Ab/Eb Eb7 live side by side in, don't let it a- bide in my

(17) Ab/Eb

Ab Eb7/bb E7/D F7/Eb ~~(19)~~ dream.

again (19) Bbm7 Eb7 (20) Bbm7 Eb7 Picture you up - on my knee, just

(21) AbΔ Ab6 (22) AbΔ tea for two and two for tea; just

(23) Bbm7 Eb7 (24) Bbm7 Eb7 me for you and you for me a -

Original blue

3 C Tea for Two

25  $A^b$   $A^b6$  (26)  $A^b$   $A^b6$   
lone.

27  $Dm7$   $G7$  (28)  $Dm7$   $G7$   
No-vo-dy near us to see us or hear us, now

29  $C\Delta$   $C6$  (30)  $C\Delta$   $C6$   
friends or re-la-tion on weekend vacation, we

31  $Dm7$   $G7$  (32)  $Dm7$   $G7$   $G7+$   
woul have it known, dear, that we own a tel-e-

33  $C$  (34)  $E^b7$  (35)  $B^bm7$   $E^b7$   
- phone, dear, Day will break and

36  $B^bm7$   $E^b7$  (37)  $A^b\Delta$   $A^b6$   
you'll a-wake and start to bake a

4 C

38  $A\flat\Delta$  Tea for Two  $A\flat\flat$  39  $B\flat_m7$   $E\flat7$   
sugar cake for me to take for

40  $B\flat_m7$   $E\flat7$  41  $C\emptyset$  42  $F7$   
all the boys to see.

43  $B\flat_m$   $C\emptyset$  44  $F7$   
we will raise a family, a

45  $E\flat\circ$  46  $D\flat_m$   
boy for you, a girl for me. Oh,

47  $A\flat$   $E\flat\Delta+$  48  $E\flat_m$   $E\flat7$   
can't you see how happy we would

49 1.  $A\flat$   $F_m\flat$  50  $E\flat$   $E7$   $F7$   
be.

$$E\flat\Delta+ = E\flat G B D\flat = G^{b5}_{\#5}$$

5

Tea for Two

51

52

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of three flats (Bb, Eb, Ab), and a time signature of 2/4. The melody starts with a quarter note on A4, followed by a quarter rest, then a quarter note on G4, and a quarter note on F#4. Above the staff, there are handwritten notes: "2. A D# Eb7+ (52) Ab". Below the staff, there are handwritten notes: "be." and "7 3 3". The notation ends with a double bar line.

Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of three flats (Bb, Eb, Ab).

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Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of three flats (Bb, Eb, Ab).



# Toot Toot Tootsie, Goodbye Lead Sheet 1

Handwritten musical score for the song "Toot Toot Tootsie, Goodbye". The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The melody is written on the top line of each staff, and the harmony is indicated by chords written above the notes. The chords are numbered 1 through 42, corresponding to the measures. The score includes a variety of chords, including triads, dyads, and full triads. The melody is simple and catchy, with a clear 4-beat structure. The score ends with a double bar line and repeat dots.

Chords and measures:

- 1 C
- 2 C
- 3 D7
- 4 Am7 D7
- 5 G7
- 6 G
- 7 C
- 8 C
- 9 C
- 10 C6
- 11 CΔ C#°
- 12 Dm7
- 13 G7
- 14 G7
- 15 Dm7
- 16 G7
- 17 G7+
- 18 C
- 19 C
- 20 D7
- 21 Am7 D7
- 22 G7
- 23 C9
- 24 C9
- 25 F7
- 26 F7
- 27 F7
- 28 F7
- 29 C
- 30 C
- 31 C
- 32 G7 C
- 33 C
- 34 C
- 35 D7
- 36 Am7 D7
- 37 G7
- 38 G7
- 39 C6
- 40 Dm7 Db7
- 41 C6
- 42 C6

and Ted Fiorito. © 1922 (Renewed 1950).



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